



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

in the footnote on p. 354, and 141 for 146 on p. 377, l. 23. In the second volume, such errors are more numerous. To be noted first of all are sundry slips in the spelling of proper names. The name of John M. Daniel is spelled *Daniels* no less than seven times (pp. 273, 425, etc.); *Ferguson* appears for *Fergusson* (pp. 443, 463); *Francis* for *Frances* (p. 178); *Lee* for *Lea* (p. 402); *Sargeant* for *Sargent* (pp. 415, 416); *F. W. White* for *T. W. White* (p. 471); *Matthew* for *Mathew* (p. 475); *Stannard* for *Stanard* (p. 478). Other errors are: 1839 for 1838 (p. 401, l. 13); 20 for 21 (p. 404, l. 21); *saw* for *see* (p. 412, l. 21); 1845 for 1835 (p. 414, l. 6); "To ——" for "To ———" (p. 416, l. 9); *challenge* misspelled (p. 444, l. 33); "Lemonnier" in the index (p. 466) out of alphabetical order; "*The Haunted Chamber* for *The Haunted Palace*," under "Longfellow" (p. 466); *Outes* for *Outis* (p. 469); *Brigg's* for *Briggs's* (p. 473). I have also stumbled upon slight errors or omissions in the page references in the index under "Clarke, Thomas C.," "Mary," "Mystification," "Poe, Rosalie P.," "Wallace, William," and "White, Eliza." But aside from these errors, the mechanical work of the two volumes is thoroughly satisfactory. The index is several times fuller than the index of the first edition. There is also improvement in type, in paper, and in binding. And the photographs, engravings, and facsimiles, with which both volumes are liberally supplied, are done most admirably.

KILLIS CAMPBELL.

The University of Texas.

THE ROMANTIC SCHOOL IN GERMANY.

Wернаер, ROBERT M., Ph. D.: *Romanticism and the Romantic School in Germany*. New York and London: D. Appleton and Co., 1910. xv + 373 pp.

Dr. Wernaer has the distinction of having written the first complete English discussion of the German Romantic School. He has studied the sources carefully and has sought, not only to

give the salient features of the School's activities, but to interpret Romanticism as a literary phenomenon in its broader relations to the human spirit. His study is a personal study, written by a man filled with the greatness of the men with whom he has to deal and yet not blinded by their faults; but his interpretation remains always intensely subjective and has all the faults and virtues of such subjectivity.

For him Romanticism is neither a return to the past nor to nature but is a reaction of "Love" against the "Legal" attitude of mind which threatens to shut out from the world the vision of "sweetness and light." From this "Love" all romantic activity proceeded; on the basis of this "Love" all romantic attitudes must be interpreted. The great failure of the book is that it leaves the reader with the suspicion that much of this "Love" proceeds not directly from the School, but from Dr. Wernaer's undeniably poetic interpretation of the Romantic mood and that the glamor within him is reflected in the pages of his work. Instead of keeping a middle course between Haym and Ricarda Huch as the program of his preface indicated, he has substituted for the latter's subjectivity and her theory of the male and female elements in the spirit of the Romantic School and of Goethe, a new theory and a new subjectivity.

For this reason the book will not be entirely clear to the average reader. He will leave it, no doubt, with a keen sense of appreciation of the School and a firm belief in his own Romanticism, but he will not have had a critical survey of the whole. In a way, the book is not elementary enough. It does not contain enough of the bare Grubbiest facts set forth as such. For the specialist, the abandonment of the literary-historical point of departure and the assumption of a new standard offers food for thought. The specialist will not, perhaps, abandon his cherished historical point of view without a struggle, if he abandon it at all, but he must recognize that in this work a definite stand is taken and a real interpretative attempt is made.

There can be no question that the author understands the Romantic School, in spite of a certain naive wonder at it that crops out from time to time. His interpretation of the main problems of

the School is, on the whole, sane and just; his grasp of facts adequate. If he leads everything back somewhat over-enthusiastically to his theory, he at least clothes that theory with a welth of examples that is seductive. For him the Romantic School, and he means by this the first, or Jena group, as opposed to the second, or Heidelberg group, is a band of great leaders who lift life up from barrenness to fertility, whose mission is a revelation of divinity (page 35) and whose failure is the inevitable one to reconcile the irreconcilable, while their victory is to be found in the culmination of the powers of the ego (page 134).

It is not possible in the short space of this review to discuss the book chapter by chapter. Perhaps the harmony of the whole might have been served better if the chapter on Romantic Leaders (Chap. 4) had followed directly after the statement of the problem in Chapter 1.

In the chapter on Romantic nature, Dr. Wernaer has neglected to discuss all the demonism expressed by Tieck in his attitude toward the impinging universe, just as he has omitted all the coloristic effects and the confusion of sense imagery, sight terms for sound and sound terms for light, which was so large a part of the Romantic point of view and which explains so much of the actual seeing and psychology. These two ideas do not follow out the idea of "Love" and it is, perhaps, for this reason that the author has omitted them. The one is a major part of Tieck's personal contribution to the nature attitude of German poetry, the other is one development or phase of the Romantic irony—an attempt to express universality, the oneness of all the non-ego. Nor has Tieck, as Dr. Wernaer claims, the Wordsworthian pantheism. If any distinction is to be made, Tieck's God in Nature must be compared to that of Coleridge and not to Wordsworth's.

The chapter on Romantic irony is one of the clearest in the book. It shows very well the difference in point of view toward this irony as interpreted by Friedrich Schlegel and by Tieck. It might also have been added that the structure of Tieck's dramas like *Der gestiefelte Kater* owes a great deal to certain plays of Ben Jonson and that the clever idea of satire in the play within the play comes as Tieck's personal contribution. The relation of the irony to *Lucinde* is rightly

interpreted but the chapter on that story itself is marred by a certain moral—unctuousness is too strong a word—a certain ministerial tone. Both here and in the chapter on the Romantic lives there seems to be a lurking disapproval with its necessary apologetic tone that appears to have an eye on our latent American Puritanism.

There is, in the last chapter, a good statement of what Romanticism is to us in the present. It has often occurred to the reviewer that America, like Germany, is, tho unconsciously, passing thru a Romantic revival. Some external signs are exhibitions, historical pageants and celebrations. These combined with a new nature attitude, developed first from the English tradition of out-door sport, an attitude that is fostered by a large number of magazines devoted to out-door life, to gardens and to the suburbs, all help on the moral side. They are signs of a new sense of civic righteousness, civic pride and of humanitarianism. Dr. Wernaer points out the same thing from another point of view and leads the modern revival back to his doctrine of "Love."

On the whole, the polemic side of the Romantic School is left too entirely out of the discussion and so the actual condition of the *Aufklärung* with its main exponents is not explained. The whole literary satire, the fact that so large a part of what was written and projected was literarily polemical in character should be brought out in a book for non-Germans. Perhaps here, too, the inclusion would not have fitted in with the doctrine of "Love," tho certainly righteous wrath may arise from love.

A brief word may also be said about the style of the book. The work flows along smoothly, borne on the waves of its author's emotionalism. There are several lapses into cheap colloquialism which a stroke of the pen can eradicate in the revision. So (page 135) "Das Ding an sich, that naughty supernatural background" and others. There are many mixed metaphors. Such translations as "Stormers and Stressers" sound almost ludicrous while the use of the abbreviation Fried. for Friedrich is hardly to be recommended for it smacks of the country newspaper.

Appended to the work is a useful and excellent bibliography. Its plan brings with it some unfortunate repetitions in title because the author has tried to separate source material from critical

works. So, for example, to cite two of a number of instances, Holtei's *300 Briefe*, and Sulzer-Gebing's article on the relation of the Schlegels to art appear several times. A second edition shud rearrange this bibliografy and add some new titles. There is an important letter of Tieck to his sister in the *Festgabe für R. Hildebrand*, Leipzig, 1894. The recent Runge material shud also be added. So, *e. g.*, the studies by Aubert and Roch to which may be joind the most recent, in the *Preussische Jahrbücher* for January, 1910, which appeard since the publication of the book. Karl Lamprecht's outline of the history of Romantic art in volume 10 of his history of Germany is also omitted, as is Gurlitt's history of German art in the nineteenth century, which wud be of interest to the general reader, however much one may take exception to Gurlitt's point of view toward Tieck. Dessauer's study of Wackenroder's relation to Vasari and Ottokar Fischer's article, *Über Verbindung von Farbe und Klang*, in the *Zeitschrift für Aesthetik*, vol. 2 (1907), are also important. Mr. Wernaer probably did not know the latter for he has not made any use of its conclusions, with its general strictures on Steinert's book on Tieck's color sense. Prodnigg's program on the relation of A. W. Schlegel to Lessing touches on a point rather too entirely neglected by the author, namely, the Romantic attitude toward Shaksper, especially Tieck's close personal feeling. In this connection Marie Joachimi-Dege's *Deutsche Shakspeare-Probleme* shud be included. Another noteworthy omission is that of Minor's edition of Novalis.

The following misprints were noted in the bibliografy: page 336, Geothe; 338, Fougué; 345, Accorambona; Ranftl for Ranftl. The title of his book is *Genoveva als Romantische Dichtung*; 347, Verhältnuisse.

GEORGE H. DANTON.

Stanford University.

PROVENÇAL ANTHOLOGY.

E. GAUBERT et JULES VÉRAN: *Anthologie de l'Amour Provençal. Préface de J. Anglade.* Paris: Mercure de France, 1909, 315 pp.

The larger part of this book is devoted to selections from Provençal poetry, the original being given as well as the French translation, thus making, for classes in Provençal, an excellent text book. In addition to the poetry itself, a preface of about 30 pages, an Introduction, an Appendix of about 35 pages of close print, and introductory notes at the beginning of each chapter, make of this volume a really scientific tool in the hands of scholars.

Let us lay stress on this part of the book. The Preface is written by J. Anglade, who has just revealed himself an excellent specialist in his *Les Troubadours* (A. Colin, 1908), having absorbed and complemented the science of Diez, Chabaneau, and all their forerunners. He offers us, in those luminous pages, an 'aperçu' of the evolution of the poetry of Provence, or rather of Occitanie as it ought more properly be called (*note* to p. 5). The Troubadours already made love the chief theme of their poetry. But Anglade shows how, because they imagined a love code which represented the lover in the same relation to his lady as the vassal knight to his lord paramount, their literature was impaired by artificiality and lost its meaning when feudal customs lost their grasp upon the people. Anglade then shows how before all was over, the troubadours had, under the pressure of events, transformed their natural, pagan love-songs, into songs of praise in honor of the Queen of Heaven. It would surely prove interesting if one was to compare that evolution with the one of poetry in the North of France, which was first entirely religious in character, and then became profane by freeing itself from the influence of the Church. The Northern transformation was surely more in keeping with the general trend of history, and it seems to the writer that this cause would account very well for the long slumber of the Provençal literature. When he comes to the remarkable awakening at the hands of the modern félibres, Anglade hands over his pen to Gaubert and Vérán.